

NEW STUFFS AND MODES

Beauties of the Latest Brocades and Satins.

MOIRE EFFECTS IN THE LEAD

Variations of the Sleeves in Shape and in Details.

Silks of All Kinds Conspicuous Among the New Materials—Silk Gauzes for Summer Gowns More Attractive Than Ever—Batiste and Linen Pattern Dresses—Women Slow to Accept Changes in the Present Modes—The Ball Gowns and Their Lace Trimmings—Tulle Costumes—Black Satin Coats—Features of the New Shirt Waists.

If you judge of the importance of fashion by the amount that is printed about it, then it is indeed a momentous question. Yet you may look at it from every side just at present and find very little that is new except in materials, and possibly in sleeves, which seem to be capable of endless variations as to both shapes and details, from which the fashion makers add and subtract as they please.

We certainly wear our fashions, if not our hearts, on our sleeves this season. It was not so many years ago that one style of sleeve prevailed, but the sleeve had to keep pace with the times, and all that restful certainty as to the cut of our sleeves is no more.

Under the present order of things the sleeve becomes one of the very important considerations in your gown and must be chosen with some regard for becoming qualities, and with reference to the kind of material of which it is to be made.

In the soft rich satins which are coming into prominence again for evening gowns you sometimes see the Charles I. sleeve, as shown in the model illustrated, very close-fitting at the shoulder and spreading out into a full puff at the elbow.

In the years gone by, when the balloon sleeve reigned supreme, a sleeve flat at the shoulder condemned any garment; but now almost any sleeve will pass muster,



provided it does not puff out directly at the top.

For new materials silks of all kinds are conspicuously in the foreground, and nothing more attractively so than the silk gauzes for summer gowns. Not that silk gauze is a strictly new fabric, for it has been in the market for many a day, but it has blossomed out in new and varied colorings, most charming patterns and changed texture, which, while it is gauzy to the limit of transparent effect, has an element of durability which the old gauze did not possess.

It will flourish this coming summer not only for evening gowns, but for afternoon gowns as well. Some of the patterns in black and white resemble satin foulards, but the delicatest of all is the beige-colored gauze scattered over with white silk polka dots. This, like the other colors, comes in double width and costs \$2 a yard.

The popularity of diaphanous fabrics for the coming season is assured already, since this feature is so abundantly expressed in the new materials. It is shown conclusively, not alone in texture, but also in underlinings of every description.

The new batiste and linen are illustrative of this feature, showing great variety in openwork designs. They are in pattern gowns mostly, and the embroidery is shaped to suit both the bodice and skirt.

In some of the linen pattern dresses the skirt is quite plain, which of course lessens the cost quite a little, \$15 being sufficient for a very pretty one. The blouse are in different pale colors, and there is a variety



of this in the embroidery, which makes it very effective.

These silk dresses are a very desirable purchase as they are both durable and can be worn in the city. In some of the pattern the very open work of work which is a feature in some of the new styles of open work seen on the tulle skirts.

Very charming reception gowns are made of these silks, both in black and colors, especially the former, made over a colored foundation dress and fast with

black chintilly lace. The embroidery is done in stripes many times, which work in very nicely for the upper skirt in place of the tucks so much used.

It is well to remember that the colored silk slip is very effective under the embroidered batistes, one under dress doing service for more than one gown if you like. Characteristic.

So the fashion makers will have to move cautiously in any direction which may add to a woman's apparent size, or do away with any of the grace of outline which she has learned to appreciate. The taste in dress at the moment is almost faultless anyway, barring exaggerations, of course, so any change simply for the sake

in front is the feature of another ball gown made of pink chiffon. The bodice is of pink and silver brocade, opened in front between the points, where it laces across with black velvet ribbon and finished on the edge with a delicate embroidery of jet. One row of black velvet ribbon edges the chiffon ruffles. The bodice of chiffon and brocade has

line, the bodice is also shirred into puffs and the neck is finished with a drapery of tulle and festoons of blossoms falling prettily over the plaited frill which forms the sleeve. This model is extremely pretty in pink.

The combination of pink and blue is considered very chic for the debutante, but

edged with black ruches of the same dainty fabric. Long scarf ends of chiffon are caught in at intervals with little ruchings. Pale blue bengaline forms another coat, lined also with white satin. The triple collar is bordered with an appliqué of lace and the ruching and scarf ends are of plisse chiffon.

A novel costume for afternoon wear on the Riviera will suffice at least for a suggestion of what we may expect a little later on. The skirt is of tucked black mousseline in white, patterned with pink roses, and the coat is of pink cloth, with collar and cuffs of chine silk. Another picturesque costume has a black velvet skirt, black taffeta coat, and a genuine Honney ficu of black chiffon.

For nun's veiling or muslin the next model is especially suited, trimmed with lace and lisse. A pretty idea for trimming white nuns' veiling is a two-inch band of white silk with a design of embroidery in dainty colors on the upper edge.

Some of these gowns are made with a double skirt edged all around with this band. Another one of the new coats with points in the back is shown in a gown of pastel blue cloth trimmed with bands of moire and guipure.

An attractive model for a sample tailor gown is made of dark blue tweed with hairy surface. The skirt is plaited all around, stitched down and trimmed at the hem with a band of faced cloth edged with a fancy braid. The inner collar is of Chinese embroidery and the outer one of cloth covered with linen lace.

The special feature of the new shirt waist, so important a part of the tailor costume, is the broad shoulder effect, emphasized by one, two, or three plaits turning back after the manner of these in the cut.

Heavy cotton material in basket weave and glossy finish are made up in this way for present use. Some of the models are trimmed down the front and on the cuffs, with embroidery, while others are quite plain with stitching only for a finish.

The shoulder plait extending to the waist line is sometimes put in with an open stitch. White mohair waists made after this model are especially good style.

FRILLS OF FASHION.

One of the new spring materials is a fine zibeline with a slightly hairy surface, and it comes in light colors.

It is evident already that the coming season is going to bear out the reputation of white, and white hats are to be very much worn with summer gowns.

It is said that the old-fashioned white straw worn thirty years ago is to be revived again, but whether it comes or not, there will be chiffer hats, lace hats, and no end of pretty lace-like straws in cream

of change will not meet with any approval unless it is along the approved lines.

Evening gowns display the beauties of the new brocades, and plain satins in white and antique colorings, which are very pale blues, pinks, grays and greens. White in creamy tints for matron and pure white for the maiden are still at the head for evening dress, and there are many silver, gold and jet sequins used in trimming the thin gowns of lace and chiffon. They are very tiny sequins, however, and very daintily distributed.

More than elegant are the brocaded white silk gowns decorated with applique designs of lace embroidered with silver. The special feature of the new satin gowns

a girde belt of jet and a band of jet around the décolleté neck, drooping in two festoons over one arm.

The gown with the mantle of lace or chiffon falling from the shoulders is one of the latest models. The under dress is made with reference to this, yet the mantle is quite separate and sleeveless.

The skirt usually has a tablier front of lace or chiffon, and ruffles of either one around the feet, the mantle covering the sides and back from the low neck down, falling in Empire fashion. Italian flit net, embroidered with chenille or applications of lace and silk, makes a very pretty mantle. Chiffon flowers are used for decoration, also, and a chiffon ruche may finish the edge.

For young girls the chiffon frocks tucked by hand are specially attractive. Two-inch tucks entirely cover the skirt of one model, while others are trimmed with tiny tucks extending down the skirt at equal intervals from above the knee to the hem.

Pretty, too, are the accordion plaited skirts inset with rows of lace insertion.

But the latest ball gown for the young girl is made of Pompadour flowered mull worn over a white tulle slip. The skirt has a yoke pointed in front, made entirely of shirring, or of tucks, below which it is gored and trimmed at the hem with narrow ruffles on which three rows of narrow ribbon of three different colors in the pattern are worn. The bodice is simply gathered at the waist line and at the neck, and finished with a white mull flimsy trimmed with lace frills.

This is especially for girls in their teens.

One of the new brocaded silk coats finished with lace is shown in the next model worn with a chiffon skirt trimmed also with lace and three ruffles of the material below the hips. The third gown is a model for either black or white flowered mousseline de sole, made over the color in the flowers, first a tulle foundation covered with

plaid blue silk is decidedly French and a very attractive mode of using the two colors.

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